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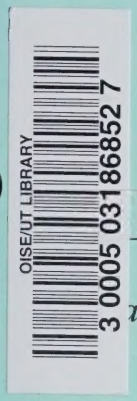

Course Profiles

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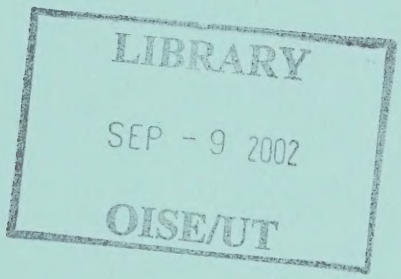
English



Course Profile

Studies in Literature

Grade 12
College Preparation
ETS4C

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• *for teachers by teachers*

This sample course of study was prepared for teachers to use in meeting local classroom needs, as appropriate. This is not a mandated approach to the teaching of the course. It may be used in its entirety, in part, or adapted.

Spring 2002

Course Profiles are professional development materials designed to help teachers implement the new Grade 12 secondary school curriculum. These materials were created by writing partnerships of school boards and subject associations. The development of these resources was funded by the Ontario Ministry of Education. This document reflects the views of the developers and not necessarily those of the Ministry. Permission is given to reproduce these materials for any purpose except profit. Teachers are also encouraged to amend, revise, edit, cut, paste, and otherwise adapt this material for educational purposes.

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Acknowledgments

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Course Overview
Studies in Literature, ETS4C, Grade 12, College Preparation

Policy Document: *The Ontario Curriculum, Grades 11 and 12, English, 2000.*
Prerequisite: ENG3C

Course Description

This course is for students with a special interest in literature. The course may focus on themes, genres, time periods, or countries. Students study a variety of forms and stylistic elements of literary texts and respond personally, critically, and creatively to them. They also investigate critical interpretations and complete an independent study project.

How This Course Supports the Catholic School Graduate Expectations

Students in ETS4C will be presented with unique challenges to their Catholic education and the curriculum outlined in this profile. It is the intent of the profile to present opportunities to the student to integrate the core values of Scripture with literary text and textual interpretation. ETS4C encourages the student to extend their faith from a personal conscience to an active social conscience through the application of the Ontario Catholic School Graduate Expectations.

Course Notes

The Catholic and public writing teams collaborated in the design for this Course Profile. ETS4C contains links to Catholic Graduate Expectations, providing discussion and writing activities related to foundation concepts such as human dignity, justice, stewardship, and empowerment.

ETS4C introduces students to schools of literary thought as a means of developing critical and creative responses to text as they investigate and analyse text selectively for specific purposes. Considerations for practical and personal planning and implementation include selecting texts that take advantage of students' natural curiosity and passion regarding certain social issues. Teachers may consider that the selection of texts should be made with the intent to provide easily established links between literature and scripture. School boards have the responsibility for the selection of supplementary materials that would include literature texts for use in their schools. Teachers need to consider ways of assessing less mainstream ways of thinking and clarifying perspectives of some literary theories that are commonly misunderstood

Although the organization of units, strategies, and objectives is consistent with formally-established schools of literary criticism, the primary focus is to provide students with exposure to a variety of perspectives, in which they explore the self through creative response to literature. Course organization also clusters expectations to provide design, technology, and multi-media opportunities for students throughout the delivery of ETS4C. The students' ability to respond critically and creatively to literature, effectively demonstrating themselves as informed and active readers, is consistent with the expected rigors of college destinations.

Cautions and sensitivities

- The theories in this course are to be used as theory only, and not as text. The teacher is to introduce the theoretical concept, using literature to apply it.
- Being prepared to assess some of the less mainstream ways of thinking about text and being able to accept thinking outside of the typical realm of thought.
- Accommodating individual learning needs and interests.
- Selecting texts that reflect the rich diversity of cultures.
- These texts should also be sensitive/specific to the community in which the curriculum is delivered.

- Instructing students to accept "no comment" as a valid answer to any questions of a personal nature and to respect that people may choose not to respond at all.
- Being sensitive to the personal nature of the experience and support students in avoiding disclosure and discussion of sensitive issues.

Units: Titles and Time

Unit 1	Overview: Schools of Thought and You	5 hours
* Unit 2	The Writer, The Reader, The Owner	25 hours
Unit 3	Mythopoeic Criticism	20 hours
Unit 4	Issues of Power	20 hours
Unit 5	Voice from the Fringe	20 hours
Unit 6	Culminating Unit: My Own Voice	20 hours

* This unit is fully developed in this Course Profile.

Course Overview Chart

Cluster	Learning Expectations	Assessment Categories	Focus
1	RI1.01, RI1.03, RI1.04, RI2.02, RI3.01, RI3.03, RL1.01, RL1.02, RL2.03 CGE2a, CGE2b, CGE3b, CGE3e, CGE3f, CGE4a	Knowledge/ Understanding	Overview: Schools of Thought and You
2	RI1.01, RI1.02, RI1.04, RI2.01, RI2.03, RI3.01, RI3.03, RI3.04, RI4.01, RL1.01, RL2.01, RL2.02, RL2.03 CGE1c, CGE2b, CGE2c, CGE3c, CGE5d, CGE5e, CGE7i	Knowledge/ Understanding Thinking/Inquiry Communication Application	The Writer, The Reader, The Owner
3	RI1.01, RI1.04, RI2.01, RI3.01, RI3.04, RI4.01, RI4.02, RL1.01, RL1.02, RL2.01, RL2.02, RL2.03, CGE1d, CGE1h, CGE1j, CGE2a, CGE2c, CGE2e, CGE3e, CGE4f, CGE4g, CGE5b, CGE7f	Knowledge/ Understanding Thinking/Inquiry Communication Application	Mythopoeic Criticism
4	RI1.01, RI1.03, RI2.01, RI2.02, RI2.03, RI3.02, RI3.03, RI3.04, RI4.01, RI4.02, RL1.01, RL1.02, CGE2a, CGE2c, CGE3d, CGE4a, CGE4b	Knowledge/ Understanding Thinking/Inquiry Communication Application	Issues of Power
5	RI1.02, RI1.04, RI3.01, RI3.04, RI4.02, RL1.01, RL1.03, RL2.01 CGE2a, CGE2c, CGE2e, CGE3a, CGE3b, CGE3c, CGE4g, CGE5e, CGE7d, CGE7g	Knowledge/ Understanding Thinking/Inquiry Communication Application	The Voice from the Fringe

Cluster	Learning Expectations	Assessment Categories	Focus
6	RI1.01, RI1.02, RI1.03, RI2.01, RI3.01, RI3.02, RI3.03, RI3.04, RI4.01, RI4.02, RL1.01, RL1.02, RL1.03, RL2.01, RL2.02, RL2.03, CGE2b, CGE2c, CGE2d, CGE3e, CGE4a, CGE4b, CGE4f, CGE4g, CGE5e, CGE5g, CGE7g	Thinking/Inquiry Communication Application	Culminating Unit: My Own Voice

Unit 1: Overview: Schools of Thought and You

Time: 5 hours

Unit Description

This unit introduces a variety of literary schools of thought, such as Formalism (New Criticism), Reader Response Theory, Deconstructionism, Marxism, Feminism, and Mythopoeic criticism. Students take on a persona through which they analyse a short fiction piece. As a diagnostic activity, they write a paragraph analysing a second short fiction piece using a different literary lens. Students' personal responses must be taped for use as part of a culminating task, and in Unit 6. Finally, they engage in a class discussion on the nature of literature.

Unit Overview Chart

Cluster	Learning Expectations	Assessment Categories	Focus
1	RI1.03, RI2.02, RI3.01, RL1.01 CGE2a, CGE2b, CGE4a	Communication Application Thinking/Inquiry	Multiple Interpretations
2	RI1.01, RI1.04, RL2.03 CGE2a, CGE2b	Knowledge/Understanding	Schools of Thought
3	RL1.01, RL2.03 CGE3e, CGE3f	Communication Application Thinking/Inquiry	Questions of Theory
4	RI3.03, RL1.02 CGE3b	Communication Application Knowledge/Understanding Thinking/Inquiry	Literary Lens Writing

Unit 2: The Writer, The Reader, The Owner

Time: 25 hours

Unit Description

This unit defines Formalism, Reader Response and Deconstructionism through student research and interpretation. The students work in independent or group settings toward their culminating activity, as they select and develop one of these schools of thought to present their interpretation and their rationale. Expectations are grouped to allow the students the opportunity to display their expertise from other subject areas.

Unit Overview Chart

Cluster	Learning Expectations	Assessment Categories	Focus
1	RI2.03, RI3.02, RI3.04 CGE2b	Knowledge/Understanding Communication Thinking/Inquiry	The Issue and The Angle
2	RI2.01, RI3.01 CGE2c, CGE5e	Communication Application Thinking/Inquiry	Voicing the Issue
3	RI1.01, RI4.01 CGE1c	Knowledge/Understanding Thinking/Inquiry Application	Responding to the Issue
4	RI1.02, RL1.01 CGE2d	Thinking/Inquiry Communication Application	The Global Issue
5	RI1.04, RI3.03, RL1.01 CGE3c	Thinking/Inquiry Communication Application	Collaborators
6	RL1.01, RL2.01, RL2.02, RL2.03 CGE5d, CGE7i	Thinking/Inquiry Communication Application	Pieces of the Moment

Unit 3: Mythopoeic Criticism

Time: 20 hours

Unit Description

Mythopoeic theory holds that both the author and the reader share unconscious memories. These memories are explored through a variety of archetypes (e.g., myth, fable, fairy tale, scripture). Students are encouraged to keep a journal of their reactions while exploring archetypal representations. As a pre-reading activity, students discuss familiar stories to recognize the role of archetypes in their cultural experience. Students come to the understanding of mythopoeic theory through the use of techniques of drama that can be applied to the novel study. As a culminating activity, students create a text (e.g., drama, slide show, script, children's book, etc.) that places archetypes in a new context.

Unit Overview Chart

Cluster	Learning Expectations	Assessment Categories	Focus
1	RI1.01, RI1.04, RI2.01 CGE1a, CGE5e, CGE5f	Communication Application	The Familiar Stories: Myth/Fable/Fairy Tale
2	RI3.01, RI3.04, RI4.01, RI4.02 CGE1c, CGE1h, CGE2a, CGE4g, CGE7f	Communication Application Thinking/Inquiry	The Prodigal Son
3	RI3.04, RL1.01 CGE2a, CGE2e, CGE3e, CGE5b, CGE7f	Knowledge/Understanding Communication Application Thinking/Inquiry	Memories and Motifs
4	RL1.01, RL1.02 CGE2e, CGE3e, CGE2b, CGE2c	Knowledge/Understanding Communication Application Thinking/Inquiry	Retelling the Memory

Cluster	Learning Expectations	Assessment Categories	Focus
5	RL2.01, RL2.02, RL2.03 CGE1d, CGE1j, CGE2c, CGE2e, CGE3e, CGE4f	Knowledge/Understanding Communication Application Thinking/Inquiry	Archetypes in Action

Unit 4: Issues of Power

Time: 20 hours

Unit Description

Students explore issues of power and how they are addressed through the media and printed text. Students gain an understanding of the means by which positions of power and powerlessness reveal themselves in text. They investigate language and its construction as a means of understanding positions of power. The culminating activity focuses on assembling a collection of objects symbolic of a specific character in the text that denote the position they hold in society.

Unit Overview Chart

Cluster	Learning Expectations	Assessment Categories	Focus
1	RI3.02, RI3.03, RI3.04 CGE2a, CGE3d	Knowledge/Understanding Thinking/Inquiry	Issues and Values
2	RI4.01, RI4.02, RL1.01 CGE4a, CGE4b	Thinking/Inquiry Communication Application	Hidden Messages: Values beneath the Media
3	RI1.01, RI1.03, RL1.02 CGE2c	Thinking/Inquiry Communication Application	Hidden Messages: Values beneath the Page
4	RI2.01, RI2.02, RI2.03 CGE2a, CGE3d, CGE4a, CGE4b	Communication Application	Character Analysis: The Shoebox

Unit 5: Voice from the Fringe

Time: 20 hours

Unit Description

Students read and study materials that investigate a voice marginalized from society. Through exploration of film, music, poetry, or other media, students apply the skills and knowledge of critical theories, and offer personal interpretations. In the culminating activity, students draw on skills related to problem solving and group dynamics. Prepare a rationale for awarding an honourable and prestigious prize to a 'controversial' text, due to the contribution it makes to society.

Unit Overview Chart

Cluster	Learning Expectations	Assessment Categories	Focus
1	RI1.04 CGE4g, CGE5e	Knowledge/Understanding Communication Thinking/Inquiry	Marginalized Voices
2	RI1.02, RI3.01 CGE2a, CGE5a	Communication Application Thinking/Inquiry	Music from the Fringe

Cluster	Learning Expectations	Assessment Categories	Focus
3	RI3.01, RL1.03 CGE2e, CGE3c	Knowledge/Understanding Communication Application Thinking/Inquiry	Movies and the Armchair Critic
4	RI3.01, RI1.04, RL1.01 CGE2c, CGE3a, CGE3b	Communication Application Thinking/Inquiry	Preparing Award Rationale
5	RI3.04, RI4.02, RL2.01 CGE7d, CGE7g	Knowledge/Understanding Thinking/Inquiry Communication Application	Presentation of Award Rationale

Unit 6: Culminating Unit: My Own Voice

Time: 20 hours

Unit Description

Students reinforce the critical-thinking, analytical, presentation, and writing skills they have already demonstrated in the preceding units. The final product has three tasks: an analytical essay, a creative presentation, and a self-assessment sheet. Students choose and read a piece of fiction (e.g., play, novella, novel, anthology of poetry or short stories) and write an analytical essay that applies the school(s) of thought to which the student feels the greatest connection. Students blend the schools of thought into a framework that works best for them and produce a creative multimedia presentation (such as a poetry reading, dramatic monologue, mock interview) that rewrites or adapts a character or scene from their text using a school(s) of thought studied. Finally, students revisit their tape of themselves from Unit 1 and the diagnostic paragraph they originally wrote, and fill in a self-assessment sheet outlining the degree of personal growth over the course.

Unit Overview Chart

Cluster	Learning Expectations	Assessment Categories	Focus
1	RI1.01, RI1.03, RI2.01, RI3.01 CGE2b	Knowledge/Understanding Thinking/Inquiry	Self-directed Reading
2	RI1.01, RI1.03, RI3.01, RI3.02, RI3.03 CGE2c, CGE4f	Knowledge/Understanding Thinking/Inquiry	Research and Discovery
3	RI3.04, RI4.01, RI4.02, RL1.02, RL1.03 CGE2d, CGE7g	Communication Application	Writing Process: Drafts and Conferencing
4	RL1.01, RL1.02, RL1.03, RL2.01, RL2.02 CGE3e, CGE4a, CGE5e, CGE5g	Communication Application	Speaking Out
5	RL2.03 CGE4b, CGE4g	Thinking/Inquiry Communication	Reflection and Evaluation

Teaching/Learning Strategies

Students enrolled in the ETS4C course have successfully completed the Grade 11 College Preparation course and have a special interest in literature and literary criticism. The teacher needs to select literary text in a variety of forms and styles, as the students are required to respond personally, critically, and creatively to the literature studied in the course.

Strategies that are used within the whole class, small group, and individual activities incorporate a variety of approaches to develop skills in the following areas.

Whole Class Activities

Teachers should model expectations for students with regard to in-depth and varied literary analysis, including clear and concise communication of such analysis. Whole class discussions should provide the framework to demonstrate the various factors that influence the many lenses through which literary text can be considered.

Teacher directed:

- direct instruction;
- Socratic method;
- review;
- reading aloud to students.
- student-directed seminars/presentations

Small Group Activities

Activities that are constructed to produce collaborative products or to explore an array of perspectives provide students opportunities to extend and clarify their own ideas, as well as to gain insight and knowledge from the observations of other students. Small groups ranging in size from two and five students are also useful in peer assessment as a strategy for improving student learning and awareness with regard to the achievement charts.

- Pre-reading Activities (brainstorming, webbing);
- Writing groups (pre-writing activities, conference partners, revision and editing groups)
- Discussion/seminar groups
- 'Book club' activities
- Panels, debates, round table discussions
- Think, pair, share activities

Individual Activities

Individual activities require students to develop and exhibit critical-thinking skills that incorporate several schools of literary criticism. These perspectives form the basis of personal, critical, and creative responses to literary texts. The independent study project (ISP) gives the students an opportunity to pursue individual interests as well as craft their own theory of literary criticism. Students should be encouraged to read materials from a wide range of historical periods, cultures, voices, etc. Specific and ongoing assessment of individual activities will assist students in maximizing their abilities in all aspects of the curriculum.

- Independent Study Project (ISP)
- Reader-response activities
- Analytical essays
- Creative writing
- Tests, quizzes
- Presentations
- Student-teacher conferences
- Self assessment

Assessment & Evaluation of Student Achievement

Assessment is essential to monitor student learning and allows teachers to identify student strengths and weaknesses. Effective assessment gives students and parents the information they need to improve students' performance.

Evaluation is a judgment based on specific criteria (from the achievement charts and curriculum expectations). Emphasis is placed on assessment tasks that are varied in nature, administered over a period of time, and designed to provide opportunities for students to demonstrate their knowledge and skills in a meaningful context. The diversity of student experiences and learning styles must be respected and incorporated into the evaluation.

The Achievement Chart for English is the basis for reporting on student progress, as outlined in *The Ontario Curriculum, Grades 9 to 12, Program Planning and Assessment, 2000.* The goal of the ongoing assessment is to provide varied and frequent opportunities to evaluate student performance. Seventy per cent of the grade will be based on assessments and evaluations conducted throughout the course. Thirty per cent of the grade will be based on a final evaluation in the form of an examination, performance, essay, and/or other methods of evaluation.

Assessment Tools

Rubrics are used to evaluate student achievement on performance activities. They can be developed in conjunction with other teachers and students and used to address specific expectations. They are particularly useful when evaluating essays, presentations and creative projects. Checklists are used to monitor student progress and are an excellent tool for ensuring process work is complete. Conferences are used in conjunction with a rubric or checklist to evaluate student learning through their ability to communicate their learning.

Accommodations

Teachers should consult individual student IEPs for specific direction on accommodation for individuals.

The nature of critical theory is complex and, for some students, may be a significant challenge. Teachers are encouraged to use many varying strategies to make the materials accessible to students.

Studies in Literature, Grade 12, College Preparation is an optional course chosen by students, and teachers are encouraged to make reasonable accommodations.

Where appropriate, the teacher should:

- encourage oral discussion prior to and after reading to increase the student's level of comprehension;
- ensure provision of alternate modes for information sharing, e.g., videos, plays, graphics, tapes, to support reading comprehension;
- allow additional time, when required for completion;
- read or clarify questions for the student and encourage student to rephrase questions, in his/her own words;
- make use of verbal tests or provide the student with a reader or a scribe;
- provide test materials in large print, braille or audio tape if required;
- ensure classroom is accessible to students who use mobility aids, e.g., canes, crutches, walkers and wheelchairs;

Resources

Units in the Course Profile make reference to the use of specific texts, magazines, films, and videos. Teachers need to consult their board policies regarding use of any copyrighted materials. Before reproducing materials for student use from printed publications, teachers need to ensure that their board has a Cancopy licence and that this licence covers the resources they wish to use. Before screening videos/films with their students, teachers need to ensure that their board/school has obtained the appropriate public performance videocassette licence from an authorized distributor, e.g., Audio Cine Films Inc. Teachers are reminded that much of the material on the Internet is protected by copyright. The copyright is usually owned by the person or organization that created the work. Reproduction of any work or substantial part of any work on the Internet is not allowed without the permission of the owner.

Professional Resources

Abrams. M.H. *Glossary of Literary Terms,* 3rd ed. Holt, Rinehart, and Winston, 1997. ISBN 0030765854

Bornstein, K. *My Gender Workbook.* New York: Routledge, 1998. ISBN 0415916739

Eagleton, M. *Feminist Literary Theory; A Reader*. Blackwell, 1992. ISBN 0631197346

Friend, M., W. Bursick, and N. Hutchinson. *Including Exceptional Students. A Practical Guide for Classroom Teachers*. Scarborough: Allyn and Bacon, 1998. ISBN 0205283810

Hawthorne, J.A. *A Concise Glossary of Contemporary Literary Theory*. London: Oxford U.P., 1998. ISBN 0340692227

Makaryk, I.R., ed. *Encyclopaedia of Contemporary Literary Theory: Approaches, Scholars, Terms.* Toronto: University of Toronto Press, 1997. ISBN 080206860X

Rius, T.E., ed. *Marx for Beginners: Philosophy, Economic Doctrine, Historical Materialism*. 1990. ISBN 0679725121

Ryan, M. *Literary Theory: A Practical Introduction*. Malden: Blackwell, 1999. ISBN 0631172750

Seldon, R., P. Widdowson, and P. Brooker. *A Reader's Guide to Contemporary Literary Theory*. London: Prentice Hall, 1997. ISBN 0134919521

Reading Materials for In-Class Use

Note: Boards continue to have the sole responsibility for the selection of supplementary resources that would include literature texts in their schools.

Abraham, P. *The Romance Reader*. New York: Berkeley, 1996. ISBN 1573225487

Anderson-Dargatz, G. *The Cure for Death by Lightning*. Toronto: Knopf, 1996. ISBN 0394281578

Angelou, M. *I Know Why the Caged Bird Sings*. New York: Signal Hill, 1989. ISBN 0929631048

Atwood, M. *Alias Grace*. Toronto: McClelland and Stewart, 1996. ISBN 077100835X

Atwood, M. *Cat's Eye*. Toronto: McClelland and Stewart, 1988. ISBN 077100871

Atwood, M. *Lady Oracle*. Toronto: McClelland and Stewart, 1976. ISBN 0771008155

Atwood, M. *The Blind Assassin.* Toronto: McClelland and Stewart, 2000. ISBN 0771008635

Atwood, M. *The Handmaid's Tale*. Boston: Houghton Mifflin, 1986. ISBN 0395404258

Atwood, M. *The Robber Bride*. Toronto: McClelland and Stewart, 1993. ISBN 007100821X

Banks, R. *The Sweet Hereafter*. New York: Harper Collins, 1999. ISBN 00060167033

Bauer, M.D., ed. *Am I Blue? Coming Out from the Silence*. New York: Harper Trophy, 1996. ISBN 0064405877

Bradley, M.Z. *Mists of Avalon.* New York: Knopf, 1982. ISBN 0394524063

Bradley, M.Z. *The Firebrand.* New York: Pocket Books, 1988. ISBN 0671667033

Brand, D. *In Another Place, Not Here*. Toronto: Vintage Canada, 1996. ISBN 0394281779

Brand, D. *Land To Light On.* Toronto: McClelland and Stewart, 1997. ISBN 077101645X

Burnard, B. *A Good House*. Toronto: Harper Collins, 1999. ISBN 000648526X
Cart, M. *My Father's Scar*. New York: St. Martin's Press, 1996. ISBN 031218137X
Cohen, M. *Elizabeth and After*. Toronto: Knopf, 1999. ISBN 0676971709
Cunningham, M. *The Hours*. New York: Farrar, Straus, and Giroux, 1998. ISBN 0374172897
Findley, T. *Not Wanted on the Voyage*. Markham: Penguin, 1985. ISBN 014007306X
Findley, T. *The Piano Man's Daughter.* Toronto: Harper Collins, 1995. ISBN 0002243792
Findley, T. *The Wars*. Toronto: Penguin, 1986. ISBN 0140050116
Findley, T. *You Went Away*. Toronto: Harper Collins, 1996. ISBN 0002243857
Fowles, J. *The French Lieutenant's Woman*. Boston: Little, Brown and Co., 1969. ISBN 0451135989
Frazier, C. *Cold Mountain*. New York: Atlantic Monthly, 1997. ISBN 0871136791
French, M. *Leaving Home*. Toronto: New Press, 1972. ISBN 0887707122
Govier, K. *Angel Walk.* Toronto: Little, Brown and Co., 1996. ISBN 0316319066
Gowdy, B. *Mister Sandman: A Novel.* Toronto: Somerville House, 1995. ISBN 1895897548
Heyer, M. *The Weaving of a Dream*. Markham: Puffin, 1986. ISBN 0140505288
Hoffman, M. *Amazing Grace*. London: Frances Lincoln Ltd., 1991. ISBN 0711206996
Hurston, Z.N. *Their Eyes Were Watching God*. New York: Harper Perennial, 1998. ISBN 0060931418
Irving, J. *A Prayer for Owen Meaney*. Toronto: Ballantine, 1990. ISBN 0345361792
Kingsolver, B. *The Bean Trees: A Novel*. New York: Harper Perennial, 1989. ISBN 0060915544
Kogawa, J. *Obasan.* Toronto: Doubleday, 1994. ISBN 0385468865
Lee, H. *To Kill a Mockingbird.* Philadelphia: Lippincott, 1960. ISBN 0397001517
Lowry, L. *Number the Stars*. New York: Bantam Doubleday, 1986. ISBN 0440220335
Matas, C. *Daniel's Story*. New York: Scholastic, 1993. ISBN 0590465880
McCourt, F. *Angela's Ashes: A Memoir*. New York: Simon and Schuster, 1996. ISBN 1568953968
McDonald, Ann Marie. *Good Night Desdemona Good Morning Juliet*. Toronto: Vintage Press, 1998.
Michaels, A. *Fugitive Pieces.* Toronto: McClelland and Stewart, 1996. ISBN 0771058837
Mistry, R. *A Fine Balance.* Toronto: McClelland and Stewart, 1995. ISBN 0771060521
Mistry, R. *Such a Long Journey*. Toronto: McClelland and Stewart, 1993. ISBN 0771098979
Naipaul, V.S. *A Bend in the River*. New York: Vintage Books, 1989. ISBN 0679722025
O'Brien, T. *In the Lake of the Words*. Toronto: Penguin, 1995. ISBN 0140250948
Ondaatje, M. *Anil's Ghost*. Toronto: McClelland and Stewart, 2000. ISBN 077106893X
Ondaatje, M. *Coming Through Slaughter*. Toronto: General Publishers, 1982. ISBN 0773670289
Ondaatje, M. *In the Skin of a Lion*. Toronto: McClelland and Stewart, 1987. ISBN 0771068875
Ondaatje, M. *Running in the Family*. Toronto: McClelland and Stewart, 1982. ISBN 0771068840
Ondaatje, M. *The English Patient*. Toronto: McClelland and Stewart, 1992. ISBN 0771068867
Polacco, P. *Mrs. Katz and Tush*. New York: Bantam Doubleday Dell, 1992. ISBN 0440409365
Proulx, A. *The Shipping News*. Toronto: Scribner's, 1993. ISBN 068419337X
Ricci, N. *In a Glass House.* Toronto: McClelland and Stewart, 1993. ISBN 0771074522
Ricci, N. *Where She Has Gone*. Toronto: McClelland and Stewart, 1997. ISBN 0771074549
Rushdie, S. *East, West: Stories.* Toronto: Knopf, 1994. ISBN 0394280938
Rushdie, S. *Imaginary Homelands: Essays and Criticism 1981-1991.* London: Granta, 1991. ISBN 014014224X
Rushdie, S. *The Ground Beneath Her Feet.* Toronto: Knopf, 1999. ISBN 0676970621

Russell, W. *Shirley Valentine*. London: Methuen, 1988. ISBN 0413189503
Ryga, G. *The Ecstasy of Rita Joe and Other Plays.* Toronto: New Press, 1971. ISBN 0887700721
Salinger, J.D. *Catcher in the Rye*. Toronto: Little and Brown, 1991. ISBN 0316769487
Schlink, B. *The Reader.* New York: Vintage Books, 1998. ISBN 0375707972
Selvadurai, S. *Cinnamon Gardens*. Toronto: McClelland and Stewart, 1998. ISBN 0771079559
Shields, C. *Larry's Party*. Toronto: Random House, 1997. ISBN 0679308776
Shields, C. *The Stone Diaries*. Toronto: Random House, 1993. ISBN 0394223624
Sutcliffe, W. *New Boy.* New York: Penguin, 1996. ISBN 0140279105
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OSS Considerations

Studies in Literature, Grade 12, College Preparation must be preceded, successfully, by English, Grade 11, College Preparation.

Studies in Literature, Grade 12, College Preparation is an optional course and cannot replace English, Grade 12, College Preparation.

This course may be counted as an optional credit or an additional compulsory credit for diploma purposes.

Appendix 1

Teaching Strategies Glossary of Selected Terms

Adapted from the Ontario Curriculum Unit Planner
Ministry of Education, Queen's Printer for Ontario, 2001

Activity-Based Strategies:

An **oral presentation** involves the formal or informal presentation of material to an audience. Oral presentations can vary greatly both in content and format. An oral presentation is an effective way for delivering reports, new material, facts, questions, and suppositions about a topic.

Rehearsal/repetition/practice is a strategy whereby students engage in repeated encounters with facts, rules, patterns, skills, or procedures that need to be recalled and applied during demonstrations of learning.

Simulation is a model or set of circumstances that replicates real or hypothetical conditions through which students respond and act as though the situation were real. Simulation is used when learning about complex processes, events or ideas.

Arts-Based Strategies:

Role-playing is a process in which one explores the thoughts and feelings of another person by responding and behaving as that person would, in a simulated situation. It can involve pairs, groups, or the whole class.

Sketching to learn is a strategy whereby students visually represent the ideas they hear, read, or think about in pictorial/graphic form during or immediately following a presentation. It is often used to help students follow a listening, viewing or reading experience in order to process new and complex ideas or concepts.

Tableau is a purposeful arrangement of a group of people representing a moment frozen in time. Tableau may be used to explore sequence, plot development, characterization by arranging a number of tableaux in a series or to initiate or summarize discussion.

Cooperative Learning Strategies:

Literature circles is a process in which students meet to discuss their reading experiences, reveal their perceptions about the text, clarify concepts, and participate in a shared experience with the text. A literature circle comprises three to five students who read the same text and gather to discuss and share responses. Students read the text and record their thoughts in a journal then meet with their group. All students in the group have an opportunity to relate their impressions and contribute to the discussion.

Round table is an information-sharing strategy that is used to generate multiple answers to a question posed by the teacher. Students respond in writing to a question that requires answers that are factual, not conceptual or controversial. In sequential Round Table, one piece of paper circulates and students add information that answers the question as it comes to them.

Think/pair/share is a strategy whereby students think alone for a specified amount of time (wait time) in response to a question that the teacher poses, form pairs to discuss their ideas, and then share responses with the class.

Appendix 1 (Continued)

Direct Instruction Strategies:

Conferences are meetings to discuss student work in pairs or small groups in order to facilitate learning (e.g., report on progress, point out strengths, consider problems/solutions, and focus on specific topics). Conferences can be conducted in a variety of formats with the teacher, with other students and with parents/guardians.

A **directed reading-thinking** activity is a process in which students are assisted to set purposes for and make predictions about their reading. Students gain ideas and information and make connections with literature: stories, poems, narratives, and genre. The process also allows students of different abilities and backgrounds to successfully find meaning in text.

Guided writing is a process of using a variety of writing experiences to direct student understanding of the process, purpose, and form of writing. Guided writing demonstrates ways of creating, describing, recording, explaining, and organizing information.

A **lecture** is an oral presentation of information during which the learner is responsible for taking appropriate notes. A lecture provides an opportunity for students to develop and practise listening and note-taking skills.

Prompts are words, phrases, or sentences used to focus, direct, or stimulate thinking (e.g., "The next step is..." or "Why would you...?"). This strategy can be used to reinforce the positive aspects of students' responses and can encourage students to complete an incomplete response or revise an incorrect one.

A **storyboard** is a series of sketches that frame events (e.g., of a story, film, advertisement) in sequential order. It is used as a visual planning tool for larger presentations in a variety of formats. Each frame consists of scenes or figures with commentary that helps those involved in the production to visualize the story and sequence.

Independent Learning Strategies:

Independent study is a strategy that develops, with teacher guidance, students' ability to plan, explore, organize, and communicate a topic of interest independently and in more detail. It is also used to generate thoughts, review, or research a topic, and extend personal learning within the framework of curriculum expectations.

A **learning contract** is a negotiated plan of intent between teacher and students to meet the learning needs/interests of an individual, or small group. A learning contract gives students a role and responsibility in shaping learning experience because the students and teacher develop it collaboratively.

Reading response is a strategy whereby students make thoughtful, personal connections with the ideas, language, emotions, and experience in a literary text. Reading response enables students to articulate links to personal experience and to form generalizations from the text for deeper meaning and understanding.

Reflection is a thinking process that involves taking time to consider information and making sense of it in light of previous experience. Reflection also involves looking back to evaluate previous experience and learning and to identify possible problems and opportunities ahead.

A **response journal** is a form of writing in which students make thoughtful connections to texts, activities, and experiences. A response journal provides sustained opportunity to explore, analyse, question, interpret, or reflect in order to gain new insights and enriched appreciation or understanding.

Appendix 1 (Continued)

Inquiry and Research Strategies:

The **inquiry process** is a set of strategies whereby students answer questions - either their own or those developed collaboratively - to solve problems and make decisions. In ways similar to the research process, the inquiry process includes discernable stages, though these may or may not be followed in a fixed order, depending on the task and learning style. Following an inquiry and research methodology provides opportunities for students to acquire an attitude of inquiry and build habits of mind to be independent learners.

Research is the process whereby students investigate a topic by asking questions, locating and selecting resources, analysing and evaluating information, reporting findings, and transferring learning for purposes of extending and creating knowledge, solving problems, and making decisions. Research is used by students to acquire further learning about topics of personal interest, or for information required for school projects and assignments.

The **writing process** is a process whereby writers work through key steps from discussion or brainstorming, selecting a topic, planning, writing a first draft, revising, redrafting and editing to publishing a finished/polished written product.

Technology Application Strategies:

Graphic applications are computer software programs, such as paint and draw programs, which are used to create and edit images, pictures, and other visuals. The use of graphic applications and desktop publishing software can enhance work by clarifying and illustrating the text to improve communication, provide additional information, illustrate ideas, appeal to the visual learner, and act as memory aids.

Multimedia applications are computer software programs that integrate a variety of elements such as sound, animation, text, and graphics into a presentation format. Multimedia applications allow students to practise their skills in a variety of technologies creating a multimedia production.

The **Internet** (Net) is a worldwide computer network connecting users to each other for communication. Because of the open structure, the use of the Internet requires the teaching and learning of critical searching skills in order to find and use relevant, valid and useful information in a timely, safe, and ethical manner.

Thinking Skill Strategies:

Analysing bias and stereotype is a process that examines inequities based on race, ethnicity, gender, class, points of view or perceptions, and any number of physical or mental attributes of individuals. It allows students to examine their own personal prejudices as well as systemic discrimination and to understand how social, political, economic, organizational, and cultural structures in society contribute to these perceptions.

Brainstorming is a group process for generating questions, ideas, and examples, and is used to illustrate, expand, or explore a central idea or topic. Brainstorming involves students sharing whatever material comes to mind and recording every idea, without making judgements about the material being generated.

Concept clarification is a process that defines a concept by identifying its critical attributes, identifying examples and creating analogies to help students visualize or remember the concept.

Appendix 1 (Continued)

Expressing another point of view is a strategy used to develop critical thinking in students and the ability to look at issues from more than one perspective. It includes identification of whose point of view is being considered, the needs and concerns of the person identified, investigation of information about the person identified, and summarizing the position of that person.

Issue-based analysis is a strategy used to develop the higher-level thinking skills of analysis and synthesis. It involves summarizing the material, distinguishing fact and opinion, identifying sources, and analysing biases in primary source materials, commonly using a visual organizer or frame.

Media analysis is the examination of commercial media works for the purpose of "decoding" the work: that is, determining the purpose, intended audience, mood, message, and techniques used to create the work. Key concepts of media analysis include recognition that media construct reality, have commercial implications, contain ideological and value messages, and have social and political implications.

Appendix 2

Glossary of terms - Selected Assessment Strategies

Adapted from the Ontario Curriculum Unit Planner
Ministry of Education, Queen's Press for Ontario, 2001.

The classroom presentation is an assessment that requires students to verbalize their knowledge, select and present samples of finished work and organize thoughts, in order to present a summary of learning about a topic.

The conference is a formal or informal meeting between the teacher and student and/or parent; it has a clear focus on learning for discussion.

The essay is a writing sample used to assess students' understanding and/or how well students can analyse and synthesize information; it is a pencil and paper assessment where students construct a response to a question, topic, or brief statement. It provides students with the opportunity to communicate their reasoning in a written response.

The exhibition/demonstration is a performance in which students demonstrate individual achievement through application of specific skills and knowledge; it is used to assess progress in tasks that require students to be actively engaged in an activity (e.g., designing a mural).

The interview is a form of conversation in which all parties (teacher, students and parents) increase their knowledge and understanding.

The learning log is an ongoing record by the students of what they do while working on a particular task or assignment; it makes visible what students are thinking and/or doing through frequent recordings over time.

Observation is a process of systematically viewing and recording student behaviour for the purpose of making programming decisions; it permeates the entire teaching process by assisting the teacher in making the decisions required in effective teaching.

The performance task is an assessment which requires students to demonstrate a skill or proficiency by asking them to create, produce, or perform. It may be an observation of a student or group of students performing a specific task to demonstrate skills and/or knowledge through open-ended, "hands-on" activities.

The portfolio is a purposeful collection of samples of students' work that is selective, reflective, and collaborative. It demonstrates the range and depth of students' achievement, knowledge, and skills over time and across a variety of contexts.

Questions are posed to determine if students understand what is or has been presented, or to extend thinking, generate ideas or problem solve.

Answers provide opportunities for oral assessment when the student responds to a question by speaking rather than by writing.

Quizzes, tests and examinations are assessments in which the students demonstrate their knowledge and, in some cases, demonstrate their skills.

The response journal provides frequent written reflective responses to material that students are reading, viewing, listening to, or discussing.

Self-assessment is the process of gathering information and reflecting on one's own learning; it is the students' own assessment of personal progress in knowledge, skills, processes, or attitudes. It leads students to a greater awareness and understanding of themselves as learners.

Appendix 3

Definition of Core Terminology–Schools of Literary Thought

Deconstructionalism/Post-Structuralism

"The overall aim of poststructuralism and deconstructive "critique" is different from the rigorous "scientific" analyses of structuralism. Instead of attempting to account for how things are, their order, deconstruction and poststructuralism aim at describing the limits of understanding in terms of such various factors as the intellectual assumptions that allow limits and definitions to be assumed, the social relationships of power that are served by these definitions and individual and "subjective" ends that are served."

Davis, Robert Con & Ronald Schleifer. *Contemporary Literary Criticism. Literary and Cultural Studies,* 4th ed. New York; Longman, 1998, p.319.

Feminism

Feminist and gender studies are so diverse that a definition encompassing them all could easily be criticized as misleading, outdated, or impractical. This study includes, but is not limited to, investigating social constructions related to gender as they appear in literature. More recent feminist and gender studies have moved beyond simple critiquing of patriarchal culture implicit in a text and consider numerous viewpoints…

Davis, Robert Con and Ronald Schleifer. *Contemporary Literary Criticism. Literary and Cultural Studies,* 4th ed. New York; Longman, 1998.

Formalism/Structuralism

"In its literary criticism, structuralism is closely related to formalism… The principal aim of these movements was to displace "content" in literary analysis and to focus, instead, on literary "form" in a detailed manner analogous to the methods of empirical scientific research. Both movements also sought to organize the generic structures of literature into a system consistent with the inner ordering of works that close reading revealed. Literature is viewed as a complex system of "forms" and analyzable with considerable objectivity at different levels of generality – from the specific components of a poetic image or line through the poem's genre to that genre's place in the system of literature."

Davis, Robert Con and Ronald Schleifer. *Contemporary Literary Criticism. Literary and Cultural Studies*, 4th ed. New York; Longman, 1998, p.257.

Appendix 3 (Continued)

Mythopeicism

"The principle common to most branches of archetypal criticism is the hypothesis that the structures of myth and ritual are connected with (i.e., continuous with, extend themselves into) the structures of literature, and therefore a knowledge of myth and ritual are primary to the critical understanding of literature. Archetypal criticism focuses on images, symbols, metaphors, characters, plots, events, and themes that continually recur in works of literature but which cannot be satisfactorily explained or explicated as matters of biographical, historical, or social influence because they are in some way linked to sources prior to these contexts. These literary elements are called "archetypes" (Greek arch, "first" + typos, "form" or "type"). While the first task of archetypal literary criticism is to examine the presence and function of these recurring forms in the literary text, however they got there, most archetypal critics go on to theorize the more difficult matter of the nature and origin of such forms. Predictably, this sees archetypal criticism engaging fields such as psychology, psychoanalysis, religious studies, anthropology and comparative mythology in an interdisciplinary fashion."

http://www.humanities.mcmaster.ca/~english/Gill/archetypal.html

(Neo-)Marxism

Based on the writings of Karl Marx, (1818-1883) this school of thought contends that history and culture is largely a struggle between economic classes, and literature is often a reflection of the attitudes and interests of the dominant class. An often-repeated statement from Marx expresses a basic idea specific to this form of criticism. "It's not the consciousness of men that determines their being, but on the contrary, their social being that determines their consciousness."

Selden, Raman, Peter Widdowson, and Peter Brooker. *A Reader's Guide to Contemporary Literary Theory*, 4th ed. London: Prentice-Hall, 1997.

Reader Response Theory

This approach to criticism argues that the reader brings considerable meaning to a text in much the same way that observation alters the object under study. In other words, the reader, through their own values, experiences, and reading strategies, actively participates in the production of meaning in the text.

Selden, Raman, Peter Widdowson, and Peter Brooker. *A Reader's Guide to Contemporary Literary Theory,* 4th ed. London: Prentice-Hall, 1997.

Coded Expectations, Studies in Literature, Grade 12, College, ETS4C

Reading and Interpreting Literary Texts

Overall Expectations

RIV.01 · read and demonstrate an understanding of a variety of literary texts from different periods and countries;

RIV.02 · demonstrate an understanding of how form, language, voice, and style are used to communicate meaning and enhance the impact of literary texts;

RIV.03 · demonstrate an understanding of a variety of interpretations of literary texts;

RIV.04 · analyse the function and significance of literature in society.

Specific Expectations

Understanding the Meaning of Literary Texts

RI1.01 – interpret a variety of literary works with an emphasis on in-depth study of particular genres, themes, time periods, or countries;

RI1.02 – interpret literary texts in performance or recorded on film or tape;

RI1.03 – select, use, and adapt reading strategies to understand challenging literary texts (e.g., research the social context of a novel or play before reading; apply prior knowledge of a theme or image from other reading experiences to interpret a text; reread a text closely to relate repeated images to a theme; use a literary encyclopedia to research the biography and reputation of an author; use an electronic version of a literary text to track significant words or images);

RI1.04 – explain how literary texts provide insight into diverse human experiences and perspectives (e.g., discuss the difficulties young people experience in growing up as presented in a novel and a play).

Understanding the Forms, Language, Voice, and Style of Literary Texts

RI2.01 – identify elements of literary forms, and assess their effectiveness in communicating meaning and enhancing the impact of literary texts (e.g., explain how the setting of a play is used symbolically to enhance the audience's understanding of a theme; compare how two poets use rhyme to engage the reader and reinforce meaning);

RI2.02 – describe the language used in literary texts and assess how effectively it helps communicate meaning and enhance impact (e.g., explain how the language used to describe the setting helps to create the mood in a short story; explain how vocabulary and language patterns are used to create distinctive characters in a play);

RI2.03 – describe the voice and style used in literary texts and assess how effectively they help communicate meaning and enhance impact (e.g., explain how a playwright uses soliloquy to reveal character; explain how a writer uses a pattern or series of images to reinforce a theme; explain why the sound of the language when a poem is read aloud can illuminate its meaning and enhance the audience's appreciation of the work).

Understanding Interpretations of Literary Texts

RI3.01 – analyse their own and others' responses to a variety of literary texts (e.g., generate questions in response to a novel and discuss them with peers; compare reviews of a production of a play with their own interpretations);

RI3.02 – demonstrate an understanding of key concepts and specialized terms used in literary criticism (e.g., consult a glossary of literary terms or a specialized encyclopedia to understand unfamiliar terminology and references; make point-form notes on the similarities and differences in critical interpretations of a novel; use literary terms appropriately in an analytical essay);

RI3.03 – summarize key concepts in critical interpretations of literary texts researched through print and electronic sources (e.g., paraphrase and summarize in plain language the main points in a critical article; create an annotated bibliography of secondary sources, assessing their usefulness for helping readers understand a novel);

RI3.04 – explain how historical context and the perspectives of various readers influence the interpretation of literary texts.

Understanding the Social Purposes of Literary Texts

RI4.01 – explain the connections between literary texts and the social and cultural contexts in which they were created (e.g., determine the social norms and behaviours, patterns of thought, and historical events that form the basis for a novel of social commentary; conduct research for an independent study project on the work of PEN, an organization that has, as one of its aims, helping writers whose works have been censored);

RI4.02 – explain the social functions of literary texts (e.g., explain the ways a Canadian novel defines, reinforces, or challenges commonly held values; explain how a play anticipates or predicts changes in society; explain how a film or a series of poems provides vicarious experiences, pleasure, and entertainment).

Responding to Literary Texts

Overall Expectations

RLV.01 · produce personal and critical responses to a variety of literary texts and critical articles;

RLV.02 · produce creative responses to a variety of literary texts and critical articles.

Specific Expectations

Responding Personally and Critically to Literary Texts

RL1.01 – describe thoughts and feelings evoked by literary texts (e.g., explore and clarify their responses in writing or through discussion; record on index cards personal reactions to ideas from primary and secondary sources; generate new questions for further discussion; share individual responses in a group to explore and clarify the ideas, issues, and themes in a text and to negotiate a common interpretation);

RL1.02 – produce critical responses to ideas, themes, and issues presented in literary texts (e.g., write a review of a film version of a literary work; assess whether the presentation of a controversial issue in a short story is balanced);

RL1.03 – produce critical responses to interpretations of texts by literary critics (e.g., debate the strengths of two critical views of a novel; find evidence in a play to refute an argument made by a literary critic).

Responding Creatively to Literary Texts

RL2.01 – design and create, individually or collaboratively, literary or media works in response to literary texts (e.g., write a poem using the imagery and style of poetry studied; create a collage to demonstrate an understanding of the themes in a novel);

RL2.02 – adapt a character, scene, or idea from a literary text for presentation in another form or medium (e.g., create a panel discussion in which characters from a play defend their beliefs, decisions, and actions; adapt a short story for presentation as a radio drama);

RL2.03 – explain how the works created or adapted demonstrate an understanding of key aspects of literary texts (e.g., keep a learning log of creative choices made; use criticism they have studied as a model for writing a critical analysis of the works created or adapted).

Ontario Catholic School Graduate Expectations

The graduate is expected to be:

A Discerning Believer Formed in the Catholic Faith Community who

CGE1a -illustrates a basic understanding of the **saving story** of our Christian faith;
CGE1b -participates in the **sacramental life** of the church and demonstrates an understanding of the centrality of the Eucharist to our Catholic story;
CGE1c -actively reflects on **God's Word** as communicated through the Hebrew and Christian scriptures;
CGE1d -develops attitudes and values founded on Catholic **social teaching** and acts to promote social responsibility, human solidarity and the common good;
CGE1e -speaks the **language of life**... "recognizing that life is an unearned gift and that a person entrusted with life does not own it but that one is called to protect and cherish it." (Witnesses to Faith)
CGE1f -seeks intimacy with God and celebrates **communion** with God, others and creation through prayer and worship;
CGE1g -understands that one's purpose or **call in life** comes from God and strives to discern and live out this call throughout life's journey;
CGE1h -respects the **faith traditions**, world religions and the life-journeys **of all people of good will**;
CGE1i -integrates faith with life;
CGE1j -recognizes that "sin, human weakness, conflict and forgiveness are part of the human journey" and that the cross, the ultimate sign of forgiveness is at the heart of **redemption**. (Witnesses to Faith)

An Effective Communicator who
CGE2a -listens actively and critically to understand and learn in light of gospel values;
CGE2b -reads, understands and uses written materials effectively;
CGE2c -presents information and ideas clearly and honestly and with sensitivity to others;
CGE2d -writes and speaks fluently one or both of Canada's official languages;
CGE2e -uses and integrates the Catholic faith tradition, in the critical analysis of the arts, media, technology and information systems to enhance the quality of life.

A Reflective and Creative Thinker who
CGE3a -recognizes there is more grace in our world than sin and that hope is essential in facing all challenges;
CGE3b -creates, adapts, evaluates new ideas in light of the common good;
CGE3c -thinks reflectively and creatively to evaluate situations and solve problems;
CGE3d -makes decisions in light of gospel values with an informed moral conscience;
CGE3e -adopts a holistic approach to life by integrating learning from various subject areas and experience;
CGE3f -examines, evaluates and applies knowledge of interdependent systems (physical, political, ethical, socio-economic and ecological) for the development of a just and compassionate society.

A Self-Directed, Responsible, Life Long Learner who

CGE4a -demonstrates a confident and positive sense of self and respect for the dignity and welfare of others;

CGE4b -demonstrates flexibility and adaptability;

CGE4c -takes initiative and demonstrates Christian leadership;

CGE4d -responds to, manages and constructively influences change in a discerning manner;

CGE4e -sets appropriate goals and priorities in school, work and personal life;

CGE4f -applies effective communication, decision-making, problem-solving, time and resource management skills;

CGE4g -examines and reflects on one's personal values, abilities and aspirations influencing life's choices and opportunities;

CGE4h -participates in leisure and fitness activities for a balanced and healthy lifestyle.

A Collaborative Contributor who

CGE5a -works effectively as an interdependent team member;

CGE5b -thinks critically about the meaning and purpose of work;

CGE5c -develops one's God-given potential and makes a meaningful contribution to society;

CGE5d -finds meaning, dignity, fulfillment and vocation in work which contributes to the common good;

CGE5e -respects the rights, responsibilities and contributions of self and others;

CGE5f -exercises Christian leadership in the achievement of individual and group goals;

CGE5g -achieves excellence, originality, and integrity in one's own work and supports these qualities in the work of others;

CGE5h -applies skills for employability, self-employment and entrepreneurship relative to Christian vocation.

A Caring Family Member who

CGE6a -relates to family members in a loving, compassionate and respectful manner;

CGE6b -recognizes human intimacy and sexuality as God given gifts, to be used as the creator intended;

CGE6c -values and honours the important role of the family in society;

CGE6d -values and nurtures opportunities for family prayer;

CGE6e -ministers to the family, school, parish, and wider community through service.

A Responsible Citizen who

CGE7a -acts morally and legally as a person formed in Catholic traditions;

CGE7b -accepts accountability for one's own actions;

CGE7c -seeks and grants forgiveness;

CGE7d -promotes the sacredness of life;

CGE7e -witnesses Catholic social teaching by promoting equality, democracy, and solidarity for a just, peaceful and compassionate society;

CGE7f -respects and affirms the diversity and interdependence of the world's peoples and cultures;

CGE7g -respects and understands the history, cultural heritage and pluralism of today's contemporary society;

CGE7h -exercises the rights and responsibilities of Canadian citizenship;

CGE7i -respects the environment and uses resources wisely;

CGE7j -contributes to the common good.

Unit 2: The Writer, The Reader, The Owner

Time: 25 hours

Unit Description

This unit defines Formalism, Reader Response and Deconstructionism through student research and interpretation. The students work in independent or group settings toward their culminating activity, as they select and develop one of these schools of thought to present their interpretation and their rationale. Expectations are grouped to allow the students the opportunity to display their expertise from other subject areas.

Unit Synopsis Chart

Activity	Time	Learning Expectations	Assessment Categories	Tasks/Focus
2.1 The Issue and The Angle	1.25 hours	RI2.03, RI3.04 CGE2b	Knowledge/ Understanding Communication Thinking/ Inquiry	Chapter analysis – a single viewpoint. Entire class examines an issue using a single common spiritual lens: as a response according to Catholic values.
2.2 Voicing the Issue	3.75 hours	RI2.01, RI3.01 CGE2c, CGE5e	Communication Application Thinking/ Inquiry	Chapter analysis – multiple viewpoints. Students, in specific literary lens groups, participate in a round table discussion of a chapter from the novel.
2.3 Responding to the Issue	6 hours	RI1.01, RI4.01 CGE1c	Knowledge/ Understanding Thinking/ Inquiry Communication	Apply information from one of the schools of thought to the novel and explain its viewpoint in an analytical essay.
2.4 The Global Issue	4 hours	RI1.02, RL1.01 CGE2c	Thinking/ Inquiry Communication Application	Students examine a media production of the novel and through class discussion discover the perspective employed by the media and how it differs from the student essay interpretations.
2.5 Collaborators	6 hours	RI1.04, RI3.03, RL1.01 CGE3c	Thinking/ Inquiry Communication Application	Students are to design an application to represent the essence of the novel from one of the literary perspectives. In this activity they brainstorm ideas and create an arts based or multi-media product.
2.6 Pieces of the Moment	4 hours	RL1.01, RL2.01, RL2.02, RL2.03 CGE5d, CGE7i	Thinking/ Inquiry Communication Application	Students are to present their product to a committee, accompanied by a prepared rationale for the decisions they made in its creation. Students will complete a response journal.

Activity 2.1:The Issue and The Angle

Time: 1.25 hours

Description

Prior to this unit, students read a novel in its entirety. The students then analyse a specific chapter from the novel through the common lens of spiritualism. This activity strives to develop the critical and analytical skills of the students as they are introduced to the concept of literary criticism as a lens or viewpoint in textual interpretation.

Strand(s) & Learning Expectations

Ontario Catholic School Graduate Expectations

CGE2b - reads, understands, and uses written material effectively.

Strand(s): Reading and interpreting literary texts

Overall Expectations

RIV.02 - demonstrate an understanding of how form, language, voice, and style are used to communicate meaning and enhance the impact of literary text.

Specific Expectations

RI2.03 - describe the voice and style used in literary texts and assess how effectively they help communicate meaning and enhance impact;

RI3.04 - explain how historical context and the perspectives of various readers influence the interpretation of literary texts.

Prior Knowledge & Skills

Students should bring to this activity:

- the ability to interpret and assess explicit and implicit ideas;
- the ability to select and use a range of effective reading strategies;
- the ability to recall knowledge about a topic or theme from personal and other reading experiences;
- prior experience to compare their own ideas, values, and perspectives with those expressed or implied in a text.

Planning Notes

- Teachers should be sensitive to the various cultural perspectives of the values examined in this activity.
- Teachers should consult the document *Creating Catholic Curriculum 2001* Draft Copy for specific definitions of values, church teachings, and additional foundation concepts that could be related to the novel.
- The specific reading skills practised in this activity will be evaluated summatively in the culminating activity of this unit.
- As with a novel study, there are many options. The resources identified below are merely suggestions.
- Students read the novel in its entirety one to two weeks prior to the commencement of this unit.
- The teacher selects various excerpts from the beginning, middle and end of the novel as this activity progresses.

Teaching/Learning Strategies

The teacher introduces students to skills related to reading and interpreting literary texts. Skills include scanning texts, rereading closely for specific information, and adopting a perspective that influences the interpretation of the text.

2.1.1 Note making: The teacher presents voice and style and challenges students to consider how these and other devices enhance meaning in the initial chapter(s) of the novel.

As the teacher delivers the lecture on voice and style, the students take notes or copy notes as directed into their notebooks.

2.1.2 Issue-based Analysis: The teacher also introduces in the context of scripture and class discussion, Catholic issues and values, such as stewardship, human dignity, common good, empowerment, and justice. The teacher's role is to choose one or more of these values that bears a strong relation to an excerpt from the novel, and to provide to students a scriptural foundation of the Catholic perspective.

2.1.3 Reflective Journal: In the performance task, students perform a close reading of one of the latter excerpts from the novel to compare the perspective of the novel regarding these values with the Catholic perspective. In the final reflection for this activity, students can reflect on how the perspectives of various readers can influence the interpretation of the text.

Assessment & Evaluation of Student Achievement

The journal entry assignments should be evaluated formatively with a focus on communication, and application/making connections.

Refer to Reflective Journal Worksheet Appendix 2.1.1.

Resources

Creating Catholic Curriculum. Eastern Ontario Catholic Curriculum Cooperative, September 18, 2001. Draft.

Stewardship - *Luke* 13: 6-9 The Fig Tree, *Luke* 12: 48 Demands.
Human dignity - 1 *Thessalonians* 5:12-15 Seek to do Good, *Genesis* 1: 27
Creation, Mark 9: 33-37, Who is the greatest?
Common good - *Galatians* 6: 1-3 Burdens, *Corinthians* 12: 1-11 Spiritual
Gifts, *John* 15:1-16, The Vine and the Branches.
Empowerment - *Luke* 4:16-21, Romans 8: 24-25, *Mark* 10:13-16 Jesus Blesses the Children.
Justice - *2 Corinthians* 8: 8-15 Abundance, *Mark* 12: 42-44 The poor widow,
John 15:1-16, The Vine and the Branches.

The New Catholic Study Bible. St. Jerome Edition. Thomas Nelson Inc., 1985.

Suggested novels of study for this unit are:

Callaghan, Morley. *Such is My Beloved.* 1996. ISBN 077109955X

Callaghan, Morley. *More Joy In Heaven.* 1996. ISBN 0771099586

Davies, Robertson. *Fifth Business.* Penguin Books of Canada, Ltd., 1996. ISBN 0140260498

Golding, William. *Lord of the Flies.* UK: Faber, 1958. ISBN 0571084834

Richler, Mordechai. *The Apprenticeship of Duddy Kravitz.* McClelland & Stewart, 1999. ISBN 077109972X

Appendices

Appendix 2.1.1 – Reflective Journal Worksheet

Activity 2.2: Voicing the Issue

Time: 3.75 hours

Description

This activity will focus on the variety of perspectives the three literary lenses can bring to a text. This variety of perspectives connects with expectations requiring students to find meaning in text and evaluate their own and other's responses to literary texts. The round table discussions in the first session and the whole class discussion in the second challenge students to contribute ideas and build on those contributed by others.

Strand(s) & Learning Expectations

Ontario Catholic School Graduate Expectations

CGE2c - presents information and ideas clearly and honestly and with sensitivity to others;
CGE5e - respects the rights, responsibilities, and contributions of self and others.

Strand(s): Reading and interpreting literary texts

Overall Expectations

RIV.02 - demonstrate an understanding of how form, language, voice, and style are used to communicate meaning and enhance the impact of literary text;
RIV.03 - demonstrate an understanding of a variety of interpretations of literary texts.

Specific Expectations

RI2.01 - identify elements of literary forms, and assess their effectiveness in communicating meaning and enhancing the impact of literary texts;
RI3.01 - analyse their own and others' responses to a variety of literary texts.

Prior Knowledge & Skills

Students should bring to this activity:

- Adjusting the pace of reading to the complexity of the text;
- Selecting specific and relevant evidence from the text.

Planning Notes

- Teachers are reminded to select a series of prose excerpts at the appropriate reading level for formalism, reader response, and deconstructionism, as they are necessary for the round table discussion in this unit.
- The teacher provides sufficient materials required to facilitate the activity e.g., chart paper, markers.
- The research students conduct for their essay may prove helpful for the culminating activity of this unit.

Teaching/Learning Strategies

2.2.1 Round Table The teacher divides the class into small groups and provides each with a reading selection dealing with one of the following schools of criticism: Formalism, Reader Response, and Deconstructionism. Independently, students prepare for a small group discussion by highlighting and preparing notes of important information. Additional student writing that makes connections between the school of thought and the novel will be needed for the literature circle.

2.2.2 Discussion, Literature Circles Collaboration Students bring their prepared notes to discuss the reading selection in a small group setting. With a large sheet of paper, each student in turn explains an idea restricted to the reading selection and records it on the sheet before passing it to the next student. After all ideas from the reading selection have been exhausted, then students continue this process, now using ideas and notes they prepared that draw connections between the reading selection and the novel. Collaboration occurs as students comment on and build from each others' ideas in the small group setting.

2.2.3 Facilitation The teacher may find it necessary to facilitate this process by asking a small group, leading questions related to the school of thought they have been assigned.

2.2.4 Short, informal presentations Student groups present to the class five definitive statements drawn from Strategy 2.2.2 - three from the reading selection and two that establish connections with the novel.

Assessment & Evaluation of Student Achievement

Similar to Activity 2.1, this activity gives students the opportunity to practise their reading and oral skills that are assessed more formally in Activities 2.3 and 2.6.

Resources

Barnet, Sylvan & Gilbert Reid. *A Short Guide About Literature*. Don Mills: Addison Wesley Publishers, 1997.

Eagleton, Terry. *Literary Theory, An Introduction*. Oxford: Basil Blackwell Ltd., 1989.

Selden, Raman, Peter Widdowson and Peter Brooker. *A Reader's Guide to Contemporary Literary Theory*, 4th ed. New York: Prentice-Hall, 1997.

Activity 2.3: Responding to the Issue

Time: 6 hours

Description

Students select one of the three schools of thought studied and write a short analytical essay that shows how the novel studied upholds the view of the particular school of literary thought. The assignment allows students to demonstrate an understanding of how form, language, voice, and style are used to communicate the school of thought to enhance the impact of the literary text. The opportunity arises for development of critical-thinking skills through writing drafts, peer editing, and revision.

Strand(s) & Learning Expectations

Ontario Catholic School Graduate Expectations

CGE1c - actively reflects on God's word as communicated through the Hebrew and Christian scriptures.

Strand(s): Reading and interpreting literary texts

Overall Expectations

RIV.02 - demonstrate an understanding of how form, language, voice, and style are used to communicate meaning and enhance the impact of literary text;

RLV.01 - produce personal and critical responses to a variety of literary texts and critical articles.

Specific Expectations

RI1.01 - interpret a variety of literary works with an emphasis on in-depth study of particular genres, themes, time periods, or countries;

RI4.01 - explain the connections between literary texts and the social and cultural contexts in which they were created.

Prior Knowledge & Skills

Students come to this activity with the following attributes:

- ability to select specific and relevant evidence from texts and use it to support interpretations and arguments;
- experience with a variety of print and electronic sources;
- ability to revise written work independently and collaboratively;
- knowledge of essay structure and its organization;
- ability to cite research information using recognized style such as the Modern Language Association (MLA).

Planning Notes

- Teachers provide a short list of essay topics for each of the three schools of literary thought.
- A performance evaluation tool for the analytical essay is to be handed to the students prior to their topic selection.
- The teacher should make available a computer lab with Internet access to reliable academic sites.
- Teachers are encouraged to remind students about assessing Internet sources according to school and board policies.

Teaching & Learning Strategies

2.31 Reading Response Students choose one of the three schools of thought studied in this unit and draft a thesis statement from a pre-selected list of topics provided by the teacher.

By responding to their reading, students can articulate links to personal experience and form generalizations from the text to create meaning and understanding.

2.3.2 Writing Process With the thesis completed, students commence writing a short analytical essay that employs all stages of the writing process and cites sources according to the MLA format. Attention should be paid to opportunities for peer and teacher editing or conferencing.

Assessment & Evaluation of Student Achievement

Refer to Appendix 2.3.1 – Performance Scale for Short Analytical Essay

Accommodations

The teacher should:

- Provide additional conferences after research reading to enhance the level of comprehension;
- allow additional time, where necessary, for completion of reading activities;

Resources

Barnet, Sylvan & Gilbert Reid. *A Short Guide About Literature*. Don Mills: Addison Wesley Publishers, 1997.

Eagleton, Terry. *Literary Theory, An Introduction*. Oxford: Basil Blackwell Ltd., 1989.

Selden, Raman, Peter Widdowson and Peter Brooker. *A Reader's Guide to Contemporary Literary Theory,* 4th ed. New York: Prentice-Hall, 1997.

Appendices

Appendix 2.3.1 – Performance Scale for Short Analytical Essay

Activity 2.4: The Global Issue

Time: 4 hours

Description

The focus now turns to analysing the perspective provided by a media production. The expectations of this activity include an examination of the text in performance or recorded on film or tape, and students describing their own thoughts and feelings. The challenge to learners in this activity is to decode the performance or recording to reveal the intentions and interpretations of the producer.

Strand(s) & Learning Expectations

Ontario Catholic Graduate School Expectations

CGE2c - presents information and ideas clearly and honestly and with sensitivity to others.

Strand(s): Reading and interpreting literary texts, Responding to literary texts

Overall Expectations

RIV.04 - analyse the functions and significance of literature in society.

Specific Expectations

RI1.02 - interpret literary texts in performance or recorded on film or tape;
RL1.01 - describe thoughts and feelings evoked by literary texts.

Prior Knowledge & Skills

- Students should come to this activity with an understanding that elements of a variety of literary forms other than novels and opinion pieces are used to enhance meaning.

Planning Notes

- A film version of the novel or a film on similar topics or themes may suffice.
- Teachers are encouraged to provide a performance viewing sheet or similar worksheet that focuses on media techniques as a supplement while the students view the film.
- Teachers need to consult their board policies regarding use of any copyrighted materials. Before screening videos/films with their students, teachers need to ensure that their board/school has obtained the appropriate public performance videocassette licence from an authorized distributor and that the subject matter meets board policy guidelines.

Teaching/Learning Strategies

2.4.1 Oral Explanation The student articulates a number of themes encountered in the novel in preparation for viewing a film version of the novel or one of similar subject matter.

2.4.2 Guided Viewing Students view the film, paying special attention to how the themes are presented (i.e., colour, texture, sound, costume, camera angles, lighting, sound, special effects, setting).

2.4.3 Media Analysis Students are to communicate their observations in a short oral question and answer session.

2.4.4 Inquiry Process Students consider several observations they made and speculate on the rationale behind the decisions the producers have made.

2.4.5 Guided Writing In a response journal students record their observations and speculations to demonstrate ways of creating, describing, recording, explaining, and organizing their information.

2.4.6 Questioning Process When the journals are complete, the teacher asks the class a variety of questions to stimulate discussion and explore ideas in the film. The questions will help the students to probe for deeper understanding and meaning.

Assessment & Evaluation of Student Achievement

- Teachers read individual student journal responses and evaluate them formatively in preparation for collaborative work in the next activity.
- Appendix 2.4.1 – Rating Scale Assessment for Journal Response: The Global Issue.

Accommodations

The teacher should:

- ensure a pass around microphone is placed in proximity to the speaker for hearing impaired students or use the close captioning function on the television monitor;
- give preferential seating for both hearing and visually impaired students;

Resources

Callaghan, Morley. *Such is My Beloved.*1996. ISBN 077109955X

Callaghan, Morley. *More Joy In Heaven.* 1996. ISBN 0771099586

Davies, Robertson. *Fifth Business*. Penguin Books of Canada, Ltd., 1996. ISBN 0140260498

Golding, William. *Lord of the Flies.* UK: Faber, 1958. ISBN 0571084834

Richler, Mordechai. *The Apprenticeship of Duddy Kravitz*. McClelland & Stewart, 1999. ISBN 077109972X

Appendices

Appendix 2.4.1 – Rating Scale Assessment for Journal Response The Global Issue.

Activity 2.5: Collaborators

Time: 6 hours

Description

The students select group members based on their preference for a school of thought studied in the unit. Students then demonstrate the school of thought studied through a medium that they feel most competent with, or one that pertains to their intended field of study in their postsecondary pursuits. The student responses will be varied and diverse as reflections of the human experience, while summarizing key concepts from the literary text studied.

Strand(s) & Learning Expectations

Ontario Catholic Graduate School Expectations

CGE3c - thinks reflectively and creatively to evaluate situations and solve problems.

Strand(s): Reading and interpreting literary text, Responding to literary texts

Overall Expectations

RIV.03 - demonstrate an understanding of a variety of interpretations of literary texts;
RLV.02 - produce creative responses to a variety of literary texts and critical articles.

Specific Expectations

RI1.04 - explain how literary texts provide insight into diverse human experiences and perspectives;
RI3.03 - summarize key concepts in critical interpretations of literary texts researched through print and electronic sources;
RL1.01 - describe thoughts and feelings evoked by literary texts.

Prior Knowledge & Skills

Students are to bring to this activity:

- the skill to investigate potential topics and develop research plans to acquire information and ideas;
- the skill to communicate orally in group discussions, applying such skills as:
  - describing and fulfilling roles as required;
  - preparing for discussion;
  - contributing additional and relevant information;
  - asking questions for clarification;
  - completing assigned tasks for the group;
  - summarizing the main ideas of the discussion;
  - working towards consensus;
  - accepting group decisions when appropriate.

Planning Notes

- Students should group themselves according to areas of their expertise.
- Teachers are encouraged to allow the students to take leadership in their areas of skill (e.g., graphic design, visual arts, drama).
- The teacher should provide an environment within the classroom that allows for acceptance of all creative mediums and ideas.
- Teachers should remind students that this activity is a simulation only; however, the potential exists for a permanent display/performance depending on the suitability of the final product.
- The teacher is advised to design and implement a self- or peer assessment instrument focusing on contributions of thoughts and feelings, connections made between the text and other human experiences and creative responses to and interpretations of the text. This instrument should be designed in collaboration with the students in order to articulate clearly the predetermined criteria outlined by the teacher, to be contained within each area of student expertise.
- Access to computer lab and appropriate computer software. (e.g., *Microsoft Powerpoint, Corel Presentations)*
- Teachers may wish to consult with teachers of technology/ art/ computer studies/ and drama where available.

Teaching/Learning Strategies

The high school is seeking submissions from student groups for a mural or multi-media presentation illustrating the novel. Each group selects one of the unit's schools of thought and designs media work they feel represents the essence of the novel.

2.5.1 Brainstorming/Collaboration In their groups students share and record whatever ideas come to mind without making any judgments about the material being generated.

2.5.2 Concept Clarification/Collaboration The students are to focus on a school of thought and a theme, identifying attributes of each, considering elements that will make their way into the final product.

2.5.3 Sketching to Learn One aspect of the media work requires students to visually represent the concepts they read about in pictorial, graphic form.

2.5.4 Research Process/Collaboration Using the information compiled from prior activities, the student is to combine this material with the research gathered on the medium they have selected to create an arts based or multi-media based project (e.g., multimedia presentation techniques, script writing, graphic arts applications, visual arts applications).

2.5.5 Facilitation The teacher may find it necessary to facilitate this process by asking individual groups, leading questions related to the school of thought and the medium they have chosen.

Assessment & Evaluation of Student Achievement

Further assessment and evaluation takes place in the rubric for Activity 2.6.

Resources

"Meetings and Presentations" [online] available – http://tcpd.org/burmark/handouts/plugplay.html

"Strategies for Successful Presentations" [online] available – http://www.tcpd.org/burmark/handouts/presentations.pdf.

Activity 2.6: Pieces of the Moment

Time: 4 hours

Description

The focus turns to presenting the arts-based or multimedia-based product. In presenting their product to a selection committee, the students are encouraged to utilize the appropriate problem-solving skills. The rationale for the decisions the group made and the final response journal require students to explain how their adapted works demonstrate key aspects of the literary text.

Strand(s) & Learning Expectations

Ontario Catholic Graduate School Expectations

CGE5d - finds meaning, dignity, fulfillment, and vocation in work which contributes to the common good;

CGE7i - respects the environment and uses resources wisely.

Strand(s): Responding to literary texts

Overall Expectations

RIV.03 - demonstrate an understanding of a variety of interpretations of literary texts;

RLV.01 - produce personal and critical responses to a variety of literary texts and critical articles;

RLV.02 - produce creative responses to a variety of literary texts and critical articles.

Specific Expectations

RL1.01 - describe thoughts and feelings evoked by literary texts;

RL2.01 - design and create, individually or collaboratively, literary or media works in response to literary texts;

RL2.02 - adapt a character, scene, or idea from a literary text for presentation in another form or medium;

RL2.03 - explain how the works created or adapted demonstrate an understanding of key aspects of literary texts.

Prior Knowledge & Skills

Students are to bring to this activity:

- the ability to plan and prepare clear presentations by organizing material, rehearsing, and revising;
- the ability to use critical-thinking skills to analyse the content and techniques of oral presentations.

Planning Notes

- Inform school administration and other teachers about the panel discussion well in advance.
- The teacher should arrange for and allow time for the set up of equipment necessary for the presentations.
- The teacher should invite panel participants two weeks in advance of the designated date.

Teaching/Learning Strategies

2.6.1 Simulation Students are to present the media work to an assembled panel of judges and provide a rationale for the choices made in its creation.

2.6.2 Multimedia Applications Student submissions are going to vary with the resources available and include exhibits, dramatic presentations, photography, murals etc. Some of those submissions may be multimedia applications: computer software programmes that integrate a variety of elements such as sound, graphics, animation and text.

2.6.3 Panel Discussion A panel assembled from various interests in the school (e.g., administration, chaplain, students' council, peers, parent volunteer, other teachers, etc.), will entertain submissions from each group and seek out opportunities to acknowledge the success of their work.

2.6.4 Conference The teacher may choose to ask clarifying questions about the concepts illustrated in the presentation. The opportunity for constructive criticism now arises as discourse ensues between the teacher and the group. After the teacher evaluates each students' contribution, the students can write a reflection on their experience based on the panel discussion, the conference, and their evaluation.

Assessment & Evaluation of Student Achievement

Summative

Multimedia work – Teacher-designed rubric
Presentation to the Panel – Teacher-designed rubric

Accommodations

- Preferential seating for the visually impaired, hearing impaired.

Appendix 2.1.1

Reflective Journal Worksheet

Adapted from *Creating Catholic Curriculum*, Eastern Ontario Catholic Curriculum Cooperative, September 18, 2001

Part A: Select and define two of the following values:
stewardship human dignity common good empowerment justice

Part B: Basis in Scripture
Elaborate on two passages of scripture and the messages they communicate regarding these values.

Part C: Connections to an excerpt of the novel
Look in the novel for assumptions, implications, or connections to the value messages in scripture. (Do they validate these messages? Expand upon them? Refute them?)

- Identify two values that, in your opinion, play a part in the excerpt of the text.
- What messages does the excerpt of the text communicate regarding each of these values? Write a sentence or more for each.
- How do these messages compare with the ones presented in scripture? (Do they agree with them, disagree with them, expand upon them, limit them, etc) Explain in well-written paragraphs.

Part D: Interpretation of the Text
How does this activity demonstrate how the perspective of the reader can influence the interpretation of the text? How does a focus on Catholic values influence your reading of the text?

Appendix 2.3.1

Performance Scale for Short Analytical Essay

Performance Task: Select one of the three schools of thought studied and write a short analytical essay that shows how the novel studied upholds the view of the particular school of literary thought.

Category	**Performance Rating**			
Knowledge and Understanding:				
Shows a thorough understanding of relationships among a school of thought in literary criticism, the novel, and the social, political, and cultural context in which it was created.	1	2	3	4
Thinking and Inquiry:				
Uses critical thinking skills, such as gathering and assessing information, drawing conclusions, and interpreting literary works with a high degree of effectiveness.	1	2	3	4
Application:				
Applies the writing process (e.g., organization revision, use of resources) with a high degree of competence.	1	2	3	4
Uses the required language conventions (e.g., Grammar, spelling, usage, punctuation, MLA guidelines) all or almost all of the time.	1	2	3	4

Teacher Comments:
(strengths, weaknesses, next step)

Total Marks: /16

Appendix 2.4.1

Rating Scale Assessment for Journal Response: The Global Issue

Student Name: _____

Performance Task: Examine the text in performance or recorded film or tape, and describe thoughts and feelings it evokes. Remember the challenge in this activity is to decode the performance or recording to reveal the intentions and interpretations of the producer.

Criteria	Performance Rating			
Knowledge Demonstrates Thorough and insightful knowledge of factual information (e.g., Defines symbols, identifies cinematic devices, etc.)	1	2	3	4
Thinking/Inquiry Uses critical and creative thinking skills to interpret meaning in the performance of the text with a high degree of effectiveness.	1	2	3	4
Communication Communicates thoughts and feelings evoked by the performance with a high degree of clarity, and with confidence.	1	2	3	4
Application Responses are formulated and well-considered, making connections between English and other subjects with a high degree of effectiveness.	1	2	3	4

Teacher Comments: